

THE SUNDAY TIMES
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THE SHAPE
OF THINGS
TO COME

Images to colour
the new decade





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COVER IMAGE

The late Bob Carlos Clarke's 'bionic woman' image, from his 2004 series *Love Dolls Never Die*, is a tongue-in-cheek look at the rise of the fairer sex. It explores the idea that, as women strive for greater physical perfection, they will become indistinguishable from airbrushed images in magazines. And men? 'The enfeebled Y-chromosome is teetering towards total extinction,' Carlos Clarke said at the time



BACK TO THE FUTURE

Paul Plews' take on the Old Masters sees him photograph a cast of Japanese sitters in the style of Rembrandt and Vermeer. The image on this page is taken from Plews' first digital shoot. Left: Anja Niemi blends into a background of tattered wallpaper in this ghostly self-portrait. Taken from the series *Portrait of the Invisible*, the image was created by exposing it to light for about 25 seconds straight after shooting



CALL OF THE WILD

Above: the photographer Annabelle Nicoll lived in isolation in a snow-covered wilderness in the Finnish countryside for 12 days, with just her camera for company. Nicoll describes the time away from the hustle and bustle of daily life as “meditative” — she was able to clear her mind and focus entirely on the

scenes in front of her. One of the landscapes she captured was this stark forest — an endless array of bare tree trunks and branches. With no distractions, Nicoll says she was able to “see past the obvious and gain a deeper connection to the subject”. The image, shot in an unknown location in Finland, is from the series *The Twelfth Day*

MIGHTY MOUTHS

Below: using outtakes from a magazine shoot in New York, the photographer Alistair Taylor-Young has created a composition to challenge the conventional concept of beauty. By shooting his model wearing bright-blue lipstick, and juxtaposing the results against an image of her wearing a more typical

pink, he invites viewers to decide which is the more provocative and appealing. The blurred effect is not the result of retouching — Taylor-Young intentionally shot the pictures slightly out of focus. “Too much detail is boring,” he says. “Isn’t it more fun to do a puzzle than to look at a finished one?” All the images on these pages,

the previous spread and the cover are taken from the *In Colour* exhibition, to be held at The Little Black Gallery, London SW10, from January 13 to February 13. The exhibition features a range of work from photographers who have used colour to maximum effect. For more information, see www.thelittleblackgallery.com

